

Maria J. Turner

BALMER & WEBER'S

PIANISTS'

FOLIO OF MUSIC.

ASCHER, JOSEPH..Op. 17. Gouttes D'Eau, (Drops of Water).....	60	LUDOVIC, G.....Orange Flower (Fleur de Orange) Waltzes.....	35
BEHR, F.....Op. 169. Blondette Polka.....	40	LUDOVIC, G.....Op. 53. Sweet-Briar Waltz.....	30
BRINKMAN, M.....Remember Me, (In de Ferre)..	30	LUMBYE, H. C.....Visions in a Dream—Traumbilder Waltzes.....	35
COOTE, CHAS.....Menuet de la Cour.....	20	MARTIN, T. J.....Smith's March, (Gen. Persifer P.)	30
COOTE, CHAS.....Bric-a-Brac Polka.....	30	MICHAELIS, TH.....Turkish Patrol, (Turkish Revueille)	35
EGGHARD, JULES..Op. 207. No. 1, La Blondine.....	30	MICHAELIS, TH.....Op. 126. Armenien Patrol, (Wach Parade)	60
EGGHARD, JULES..Op. 207. No. 2, La Brunette.....	20	PARLOW, A.....Op. 129. Greeting to Leipzig.....	75
FLIEGE, H.....Op. 105. Gavotte Circus Renz.....	35	RESCH, JOHANN.....Sounds of Joy Waltzes.....	40
FONTAINE, CH.....Swing Song—Fantasie.....	35	RICHARDS, BRINLEY.....Blue Bells of Scotland....	40
FREDERICKS.....Twenty-Second Regiment Parade March.....	35	RIVIERE, J.....Aesthetic Waltzes.....	35
FREEMAN, JAS. J.....Little Duke, (La Petit Duc) March.....	20	ROSSINI.....William Tell March.....	20
GIESE, TH.....Reminiscence of Bremen—Polka.....	30	ROOSENBOOM, A. J.....La Charmeuse—Polka Mazurka..	35
GIESE, TH.....Op. 270. Flowret Forget Me Not, (Blümlein Vergiss Mein Nicht)	40	SMITH, SIDNEY...Op. 67. Fra Diavolo.....	90
GOBBEARTS, L....Op. 37. Tramway Galop Brillante	40	SÖDERMAN, A.....Norwegian Wedding March	30
GOBBEARTS, L.....Return, (Le Retour)—March Caractéristique.....	35	SÖDERMAN, A.....Swedish Wedding March, No. 1.....	30
GOUNOD, CHAS.....Funeral March of a Marionette.....	35	SCHLEIFFARTH, GEO.....Blissful Moments.....	50
LANGE, CHAS.....Pearly Dewdrop Caprice..	40	SLACK, J. H.....Home, Sweet Home.....	50
LANGE, GUSTAVE..Op. 67. Zither Player, (Zither Klänge)	40	STREABBOG, L.....Little Fairy Waltz.....	30
LANGE, GUSTAVE..Op. 78. No. 2, Heather Rose.....	35	VOSS, CHAS.....Op. 107. No. 2, Bohemian Girl, (Then You'll Remember Me)....	50
LEYBACH, J.....Op. 5. Theme Allemande.....	75	WALDTEUFEL, EMIL.....Always Faithful Waltzes, (Tou Jour Fidele).....	35
LEYBACH, J.....Op. 3. Premiere Nocturne.....	50	WALDTEUFEL, EMIL.....Always or Never, (Tou Jour Ame)	35
LEYBACH, J.....Op. 4. Deuxieme Nocturne.....	50	WALSH, MARY E.....Black Hawk Waltz.....	30
LEYBACH, J.....Op. 52. Cinqieme Nocturne.....	60	WATSON, J. J.....Frolic of the Frogs Waltz	30
LEYBACH, J.....Op. 91. Sixieme Nocturne.....	75	WILSON, G. D.....Shepherd Boy.....	30
LIEBICH, EMANUEL.....Music Box Caprice.....	35	ZALEUCUS.....Herculean Quickstep.....	35
LISZT, FRANZ.....Ojus Animam.....	60	ZIKOFF, FR.....Ten-Pin Galop.....	30
LISZT, FRANZ.....Rhapsodie Hongrois, No. 2. 1.25		ZIKOFF, FR.....Life is a Dream (Das Leben ein Traum) Waltzes.....	35
LOÜEL, H.....Dawn Waltz.....	30	ZIKOFF, FR.....Op. 50. Fantastic (Die Fantasten) Waltzes	40
LUDOVIC, G.....Op. 37. Skaters' Waltz, (Les Patineurs)..	35	ZIKOFF, FR.....Sounds from the North—Waltz	35

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First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The system includes dynamic markings: *Red.* (first measure), *Red.* (second measure), *Red.* (third measure), *dim:* (fourth measure), *rit:* (fifth measure), and *morendo.* (sixth measure). Asterisks (*) are placed between the first, second, third, and fourth measures.

Andante con espress:

Second system of musical notation. The right hand continues the melodic line. The left hand features a more active accompaniment with sixteenth-note runs. The system begins with a piano marking *P.* and a *Red.* marking. Asterisks (*) are placed between the first, second, third, and fourth measures.

Third system of musical notation. The right hand melody is sustained. The left hand accompaniment continues with sixteenth-note patterns. A *rall:* marking is present in the third measure. Asterisks (*) are placed between the first, second, third, and fourth measures.

a tempo.

Fourth system of musical notation. The right hand melody remains. The left hand accompaniment continues. Asterisks (*) are placed between the first, second, third, and fourth measures.

piu mosso.

Fifth system of musical notation. The right hand melody is sustained. The left hand accompaniment continues. The system includes dynamic markings: *cres:* (first measure), *dim:* (fifth measure), and *rit:* (sixth measure). Asterisks (*) are placed between the first, second, third, and fourth measures.

a tempo.
elegante.
pp 2 Red

rit: * 2 Red

a tempo.

f Red

piu mosso.

cres: * Red

dim: * Red

rit: *

a tempo
elegante
pp 2 Red

rit: * 2 Red

dim: * Red

rit: *

a tempo.

p *ben marcato, il canto.*

f animato.

dim: rit: f cres:

animato. dim: rit:

537. 6.

a tempo.

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

animato. *

rall: *

Red. *

Red. *

Red. *

rit: *

Red. *

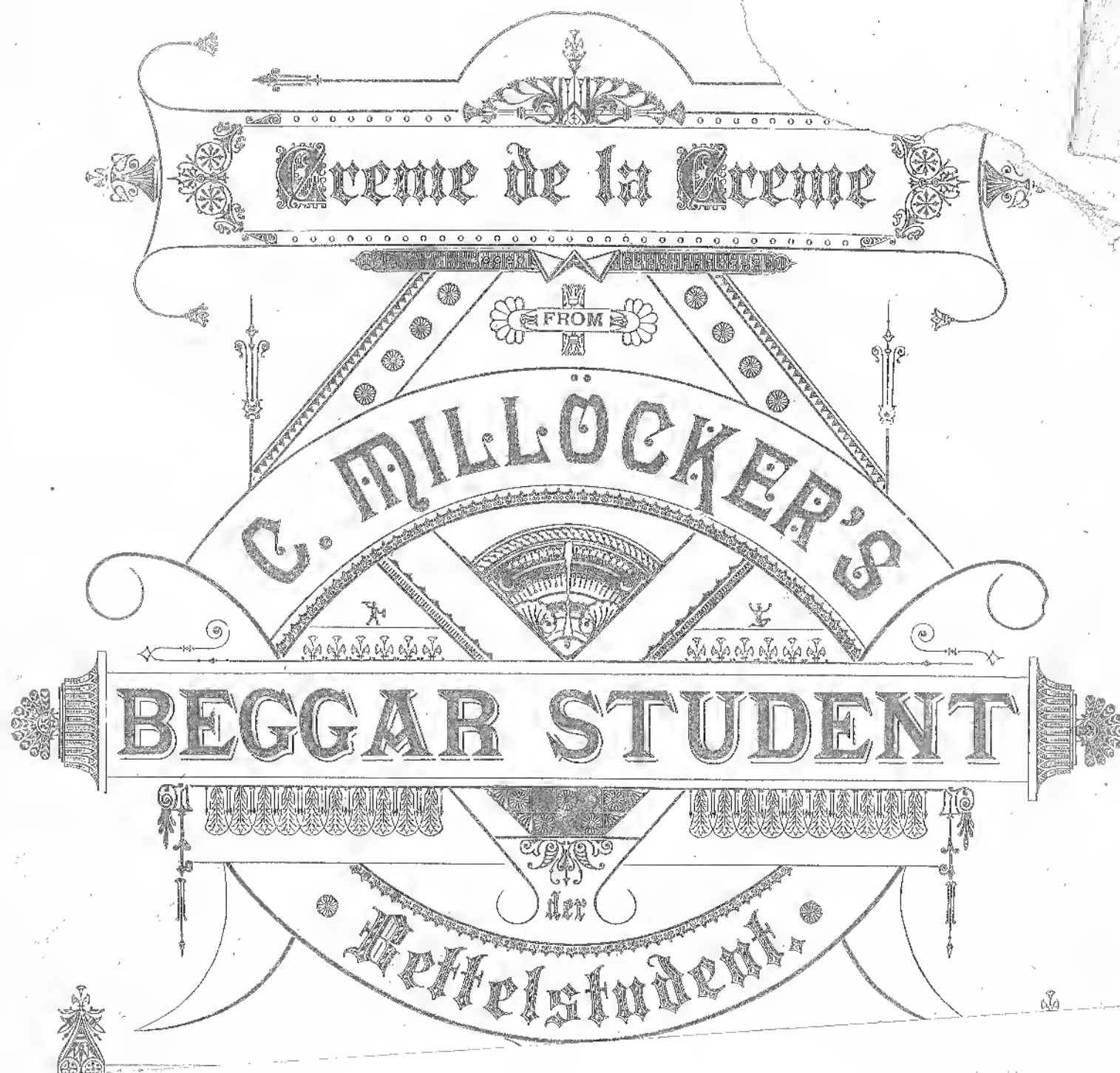
First system of musical notation, measures 1-4. The upper staff features a complex, rapid melodic line with many beamed sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is common time (C). The notation includes various articulation marks such as slurs and accents.

Second system of musical notation, measures 5-8. The upper staff continues the rapid melodic line. The lower staff includes the instruction *rall.* (rallentando) in measure 6. The notation includes various articulation marks such as slurs and accents.

Third system of musical notation, measures 9-12. The upper staff features a melodic line with trills (tr) and slurs. The lower staff includes the instruction *piu lento.* (piu lento) in measure 9. The notation includes various articulation marks such as slurs and accents.

Fourth system of musical notation, measures 13-16. The upper staff features a melodic line with trills (tr) and slurs. The lower staff includes the instruction *cres.* (crescendo) in measure 13. The notation includes various articulation marks such as slurs and accents.

Fifth system of musical notation, measures 17-20. The upper staff features a melodic line with trills (tr) and slurs. The lower staff includes the instruction *rall.* (rallentando) in measure 17 and *morendo.* (morendo) in measure 18. The notation includes various articulation marks such as slurs and accents.



LAURA WALTZ (Abridged) Strauss.	50	POLKA.....	Schuman.	30
LAURA WALTZ (Simplified) Werner.	30	LANCERS.....	Schuman.	50
		LAURA WALTZ (Violin AND Piano) Helmesberger.		1.00

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